

With The First Nighters

TWO varieties of the "nut" furnish the fun at the Orpheum this week. This kind of humor has grown more in favor with patrons of vaudeville and, therefore, is attempted by an increasing number of comedians. It looks easy, but is amazingly difficult, for there is always the danger of striking a false and terribly jarring note. Such an act is apt to become more painful than funny.

William Demarest of Demarest and Collette is a mild "nut." He does not probe the deep mysteries of the fantastic art. He is, perhaps, more of a loon than a nut, but he is almost unfailingly funny. George Rockwell and Al Fox advertise themselves as "two noble nuts on the ocean of nonsense." They admit it and are duly convicted. They sail on the ocean of nonsense in a couple of nutshells and are forever on the point of tipping over, but they save themselves in laughable ways. This, of course, is all figuratively speaking and means—if we can make ourselves clear—that their nuttiness is funny and that they barely escape being painful at times because of their daring nonsense, but they do escape and thus approve themselves nuts of the first quality.

Valeska Suratt, "The Purple Poppy," has one of those startling Russian plays which were filled with magic and mystery before the war because they seemed to magnify man's capability of being a brute. Today they are the sheerest realism and perhaps, on that account, they lose something of their magic. The scene is a private dining room in "Little Italy," Greenwich village, New York, and the time the present. A cruel Slav general, who has fled his country, is entrapped and slain by "The Purple Poppy," a Winter Garden actress, of whom he has become enamored. She is the sister of a youth who had been whipped to death at his order. The New York police are called in, arrest her, find all the evidence of her crime and are about to take her to jail when she is rescued by her Russian sweetheart, who has prepared a strange ruse for that very purpose.

Kate and Wiley appear in "A harmony of grace, strength and dexterity." Kate—if that be the young lady's name—furnishes the harmony and grace most entrancingly, while Wiley—if he be the mere man—supplies the dexterity.

Paul and Mae Nolan are jesting jugglers who juggle successfully with laughter and other things.

"Just two girls who are trying to get along" are Virginia Lewis and Mary White, a quaint team—and that does not exclude the stout girl—who evolve some shining nonsense and sing as well as talk it.

George Yeoman and Lizzie cannot be said to appear in the travesty "Editor of the Assassinated Press," for Lizzie is merely a figment of the imagination. She is the stenographer

at whom the editor flings his jests. Only her chewing gum is there, and that enacts a gripping part.

SALT LAKE

THE "Pollyanna" company will appear at the Salt Lake theatre next Monday, Tuesday and Wednesday, to add to the joys of every-day living. The glad play is the well-chosen offering of the theatre and the company interpreting the cheery text and characters of "Pollyanna" is of a high order. The philosophy which the play spreads has caught the imagination of people, and stirs in every heart a feeling of comfort that is not soon forgotten. There is nothing "preachy" about "Pollyanna," either. It is a joyful message sent upon its errand by good fun, clean sentiment and old lavender romance. It provides an evening's diversion at the theatre, where all the lovable characters of the famous books pass in review as living beings and sends one home with a smile and a sense of satisfaction that is bound to linger pleasantly in memory long after the playhouse is darkened. In fact, it is one of the unusual

and enduring things of the theatre—a popular success with a sound corner stone of worth-whileness.

Klaw & Erlanger and George C. Tyler evidently sensed what the people long for in entertainment when they brought out "Pollyanna" in the spoken form on the stage, giving the vitality of flesh and blood to the imaginative characters of the book. Eleanor H. Porter has done the world a good service by this creation of fancy, and the play author has followed a step in this service, and the producers are in the reckoning of good deeds by their faith and sensitive regard for fitting detail of presentation.

Viola Harper leads the cast, and those prominent in her support are George Alison, Herbert Fortler, Blanche Douglas, Winifred Hanley, Billy Blaisdell, Frederick Carlton, Jack Morton and others.

WILKES

OF intense interest to playgoers is the news that opening tomorrow night Maude Fealy and Crane Wilbur, two famous American stars, will join the Wilkes Players as leading man and woman in "Yes or No," one of

the most successful dramas of the season.

Both Miss Fealy and Mr. Wilbur come with a long list of successes to their name and they will doubtless prove immensely popular here. Crane Wilbur is one of the most widely known motion picture stars, while Miss Fealy is a woman of great charm and beauty, as well as of unusual dramatic ability.

In "Yes Or No," the co-stars have a powerful vehicle in which to display their talent. The play, which ran for eight weeks in Los Angeles and established a phenomenal success up and down the coast, is unique in theme and treatment. The action takes place on both the left and right of the stage—one side in a palatial home and the other in a poor tenement.

The action of "Yes Or No" deals with two women, one of whom is wealthy and discontented, craving more attention and love from her husband who is fighting to keep his business afloat. The other woman is poor and slaves all day long for her husband and children. She, too, craves love, and also pleasure and beautiful clothes. Both women are confronted with the same temptation and the manner in which each meets her trial and the queer twist that fate gives to their lives make "Yes Or No" a drama not only of intense interest, but a play holding a true and powerful moral.

In this production Crane Wilbur and Maude Fealy will be seen to wonderful advantage, while the other Wilkes favorites all have compelling roles in "Yes Or No," which plays all next week with matinees Thursday and Saturday.



MARTHA HAMILTON, WHO WILL PRESENT THE FUNNY COMEDY SKETCH, "OH YOU WOMEN" AT THE ORPHEUM NEXT WEEK

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